L&M

DESIGN SENSE 18

Design for World Markets

Lippincott and Margulies, Inc.
Industrial Designers
430 Park Avenue,
New York 22,
New York

1851 The Great Exposition

On May 4, 1851, a 32-year old Queen Victoria mounted the steps of the Crystal Palace and officially opened the Great Exposition. Beside her was Prince Albert, president of the Society of Arts, sponsor of the world's first international fair.

The fair was impressively housed. The Crystal Palace, built of iron and glass, sprawled over 20 acres in Hyde Park, London. It was 1,851 feet long, 408 feet wide, and had nearly a mile of galleries where exhibits from nations throughout the world were on display.

During more than five months, six million visitors gazed at 13,397 exhibits. From the United States, they saw the first sewing machine, McCormick's reaper, Colt's repeating pistol, as well as artificial legs, air-exhausted coffins.

A publication
on design as it affects
marketing, merchandising,
package and
product planning, research
and store planning.
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HIGH NOON IN FLUSHING MEADOW

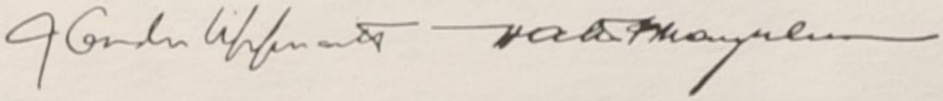
Four years from now, New York will play host to the world in the first World's Fair to be held in America in nearly a quarter of a century.

On 1,257 acres of New York's Flushing Meadow, the products of a postwar world will be on display. Here, in one place, some 60 million U.S. visitors will be able to see and compare the products of America with those of Germany, with those of England, with those of Japan — and so on, clear through the fifty-nation list. Standing next to them in line, thousands of potential customers from abroad will be making the same mental comparisons.

In this kind of showdown, design can be a powerful communicator — even a national image-builder. For whether the customer comes from Florence, Kansas, or Florence, Italy, design speaks a language all can understand.

The question is: will U.S. manufacturers be ready for this kind of side-by-side, reach-out-and-touch comparison? Will the products they display speak well of them as manufacturers? More important — will they convey a favorable impression of America as a nation, and a way of life?

From our vantage point as design consultants to U.S. industry, we are not at all certain of the answer. But we do know that the hands of the clock are fast approaching high noon in Flushing Meadow. This is why we have made "Design for World Markets" the subject of this issue of DESIGN SENSE.



DESIGN FOR WORLD MARKETS

Time was when U.S. design — like U.S. foreign policy — could afford the luxury of isolationism. American firms designed and mass-produced products to meet what they considered the needs and tastes of the American market. For the most part, the export trade took these same products and put them on sale overseas, with rarely a change that went deeper than the nameplate.

For fifty years this was good enough. In the past decade, however, and especially in the past five years, two things have happened:

1. Foreign-designed and manufactured products have successfully invaded U.S. markets.

2. U.S.-designed and manufactured products have lost customers abroad to foreign competition.

Clearly, other factors than design have been responsible for this two-way squeeze. Cheap foreign labor . . . inflation . . . too-low tariffs . . . the upward spiral of U.S. wages — all have been blamed in varying degrees, and varying tones from scholarly to apoplectic.

Whatever the reason, or combination of reasons, the fact remains that many U.S. manufacturers now find themselves fighting a competitive battle far rougher than they have ever known. And fighting it both at home and abroad.

Just how goes the battle? Who has been hurt — and how badly?

BEHIND THE TRADE TURNABOUT

There is no mystery about the origin of today's international competition. It began with the postwar reconstruction of bombed and battered

overseas manufacturing facilities (made possible, ironically, by the more than $74 billion poured out in U.S. Government aid and loans, plus another $33 billion in private aid and investments).

For some countries, this massive rebuilding compressed fifty years of normal industrial evolution into a single decade. Antiquated or war-damaged factories were replaced with shiny new ones. Obsolete production tools were thrown out, and in went machines that made foreign plants as efficient as — and frequently the envy of — their U.S. counterparts. Along with this went a generous helping of American know-how and production experience.

As a result, many foreign companies now have the wherewithal to compete with American manufacturers, not only in export markets, but in the shops and stores of Main Street, U.S.A.

To this war-born capability, grim necessity provided the spur. Countries like Japan, England, West Germany *had* to export in order to survive. American manufacturers — so long as their domestic balance sheets were healthy — could afford to adopt a take-it-or-leave-it attitude toward foreign trade. As Clarence Randall has pointed out, the average U.S. manufacturer is "selling suburbia, and he couldn't even locate Libya or Lebanon on a map."

End product of this pressure from without and apathy from within can be seen in the narrowing gap between U.S. exports and imports (see chart). Last year a postwar low was reached when only $1.1 billion separated the U.S. from an "unfavorable" balance of trade. For 1960, the National Foreign Trade Council has forecast a 12% increase in exports (to $18.1 billion), and only a 4% rise in imports (to $15.9 billion). This should mean a "favorable" trade balance of $2.2 billion. However, nearly half of this predicted 12% increase will be accounted for by delivery of commercial jet aircraft to foreign airlines, and another big chunk will be in overseas sales of U.S. surplus cotton at disposal prices. Since these sales are not likely to be repeated in 1961, this year's increase in *normal exports* will probably turn out to be fairly close to this year's predicted increase in imports. We are, in truth, just barely holding our own.

And the long-range picture is none too bright. Russia has not yet entered the foreign trade arena in any substantial way — certainly not in the field of manufactured goods. Another decade and she may well decide to devote her energies toward flooding world markets with Russian products. The resulting competition, particularly in foreign markets, will make today's battle for customers look like an old ladies' whist and tatting party.

SPECIFICS FOR SKEPTICS

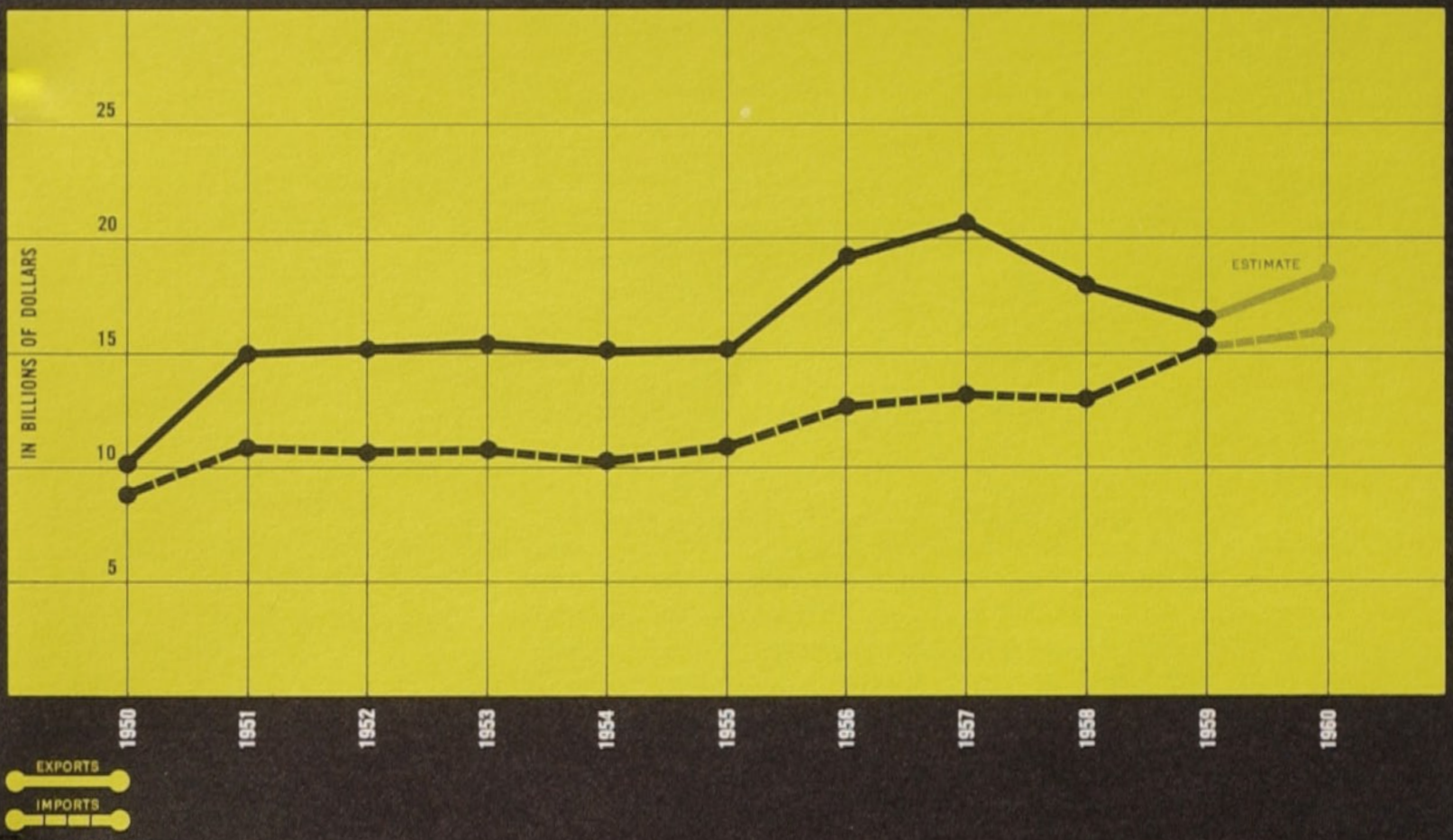
When it comes to specific industries, the rising tide of foreign imports has washed some U.S. manufacturers clean off the beach, and forced some others to do some hasty dike building. Take these examples:

Item: America invented the sewing machine, and in 1948 there were five major manufacturers in the U.S. Last year there was one. Imported machines have taken over. One maker (White) couldn't beat the competition so they joined it. Now they buy machines from Japan and Germany, install motors and distribute.

Item: For enough years to become habit-forming one leading midwest maker of machine tools and lathes could count on foreign sales for nearly 25% of its business. Today it has dropped to 8%. This experience is typical of other U.S. machine tool makers; they are being under-quoted some 25%-30% by foreign competition.

Item: In 1955, U.S. farm machinery manufacturers had practically 100% of the foreign market. By 1959

DOLLAR VOLUME OF U.S. EXPORTS AND IMPORTS – 1950/1959



U.S. IMPORTS OF SELECTED DESIGNED/MANUFACTURED PRODUCTS – 1955/1959

IN THOUSANDS OF DOLLARS

CATEGORY	1955	1956	1957	1958	1959 (PRELIMINARY)
PHOTOGRAPHIC GOODS	27,060	32,767	41,475	40,835	46,839
CLOCKS, WATCHES & PARTS	65,675	74,606	75,000	60,000	73,630
AGRICULTURAL MACHINERY	82,073	75,385	80,449	122,069	166,074
VEHICLES	160,000	276,000	434,000	677,000	965,996
ELECTRICAL MACHINERY (including appliances)	55,772	99,240	143,230	165,890	245,160
OFFICE BUSINESS MACHINES	17,098	26,792	32,324	37,763	49,001

they had lost an estimated 40% to overseas manufacturers (mainly European). An additional 10% loss is predicted for the next few years.

Item: Status seekers in California can now open checking accounts in the Bank of Tokyo, recently licensed to operate as a domestic banking house in that state. No small potatoes outfit, it has some $33 million in deposits, thus ranking it among the thousand leading U.S. banks.

Item: Japanese exports of steel mill products to the U.S., which totalled only $7.8 million in 1957, quadrupled in 1958 (to $30.6 million), almost tripled again in 1959 to reach a total of $83.4 million. According to one major user, Japanese steel can hold its own in quality with any in the world, and — importantly — it is being delivered on time, in the specified quantity and at the agreed upon price.

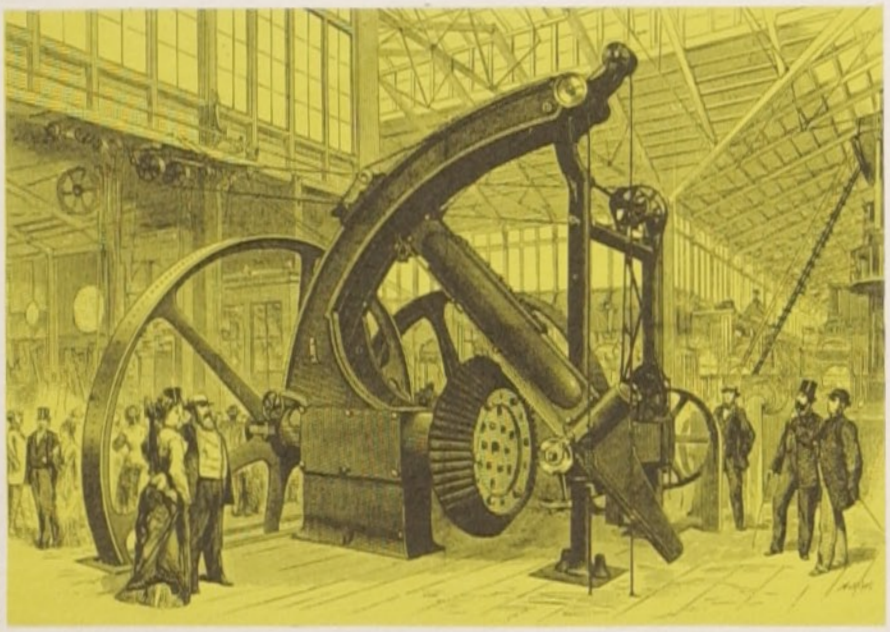
Item: Plywood is a Russian invention and an American household word. But today more than half the U.S. demand for hardwood plywood is being met by foreign imports. As a result, shipments by domestic companies have declined 3% since 1951, even though U.S. consumption has risen 89% during the same period.

Item: This flood is not confined to basic materials like steel and plywood, or manufactured items like sewing machines. It has invaded soft goods as well. In 1958, Japan sent the U.S. more than 4 million men's shirts, plus — for the opposite sex — 7.2 million brassieres. To make matters worse, 1959 saw imports of these and other Japanese ready-to-wear items jump by an eye-popping 450% over 1958.

To get an idea of what has happened in the entire field of manufactured goods, where design is a factor in building sales (as opposed to, say, raw materials like ore and oil where design is not a factor) the chart on the previous page takes six typical product categories and shows the trends in U.S. imports over the past few years.

In a nutshell, from 1955 through 1959, imports of these items increased by a whopping 279% — with the category of "vehicles" recording the greatest gain (up 504%). In this respect, it is worth noting that there are now no less than 76 varieties of foreign cars being marketed in the U.S.

1876: THE PHILADELPHIA CENTENNIAL



In 1876 The Philadelphia Centennial Exposition showed the world that Americans had made astounding strides in industry. Of the 30,000 exhibits from 50 nations, none was more impressive than the U.S. display of machinery which took up 480,000 square feet and was powered by a 1600 h.p. Corliss engine. This exhibit heralded the age of mass production.

Feature attraction for the nearly 10 million visitors was a demonstration of Alexander Graham Bell's telephone.

1889: PARIS EXHIBITION

The 32,350,297 visitors who came to the Paris Exhibition in 1889 (commemorating the centenary of the French Revolution) were confused, bewildered and awestruck by its feature attraction — the 1,000 foot Eiffel Tower, looming over the 73 acres of fair grounds and the 62,000 exhibits. Built for the fair, the Tower was destined to remain long after the "faithful reproduction of a street in Cairo" was forgotten, and eventually to become the symbol of the city itself.

ACCEPTANCE: KEY TO SALES

Since cars are a fairly sensitive barometer of consumer buying trends, it is significant that, in spite of all the hullabaloo about the new U.S. compacts, the two front-running imports are still doing just fine. Renault, which registered 90,536 cars in the U.S. last year, reports that its sales for the first two months of 1960 are running a tidy 30% ahead of the same two months of 1959. Volkswagen, which sold 126,960 units in the U.S. during 1958, and 150,600 in 1959, reports its January, 1960 sales up 63% over January, 1959 (14,148 units compared with 8,678 units).

Obviously, smart-as-a-whip advertising, promotion and publicity — in addition to design — have played a huge part in the success of these two makes. Wisely, both have avoided the tired clichés and the hyphen-a-ted jargon which once marked most domestic car advertising, and instead have concentrated on building, each in its own way, a unique and memorable brand image for the product (see DESIGN SENSE #15).

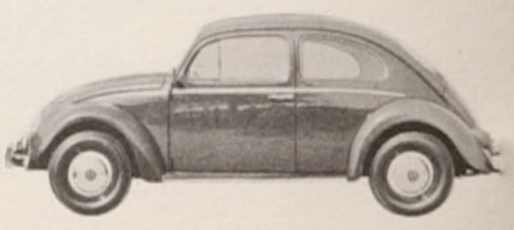
As a result, they have not only helped build U.S. consumer acceptance for the concept of small cars generally — they have gone a giant step further and built acceptance for the idea of *foreign* small cars. PRINTER'S INK magazine, in its Feb. 5, 1960 issue reported: "A recent confidential survey shows that a surprising 63% of owners queried plan to buy an import again *—even if offered a U.S. compact in the same price range*". (Italics ours.)

Nor is this consumer acceptance of foreign products confined to cars: U.S. discount houses, whose sixth sense about what consumers will buy has been honed to a fine edge through a kind of "survival of the smartest", are perhaps an even more sensitive barometer than auto marts. Here is what a salesman at Korvette's, one of the biggest discount operations going, told CBS Radio reporter, Howard K. Smith:

"Well, here at Korvette, one of the outstanding best selling items imported from abroad is this transistor radio which fits into my pocket and sells for $23.89 (SOUND). Of course, we sell a complete line of American merchandise, but we note increasing consumer acceptance of foreign items in nearly all of our 55 departments. For example, this little alarm clock which comes from West Germany is about half the size of your hand (SOUND). This particular typewriter is a Royal Typewriter, but it's made for Royal in Holland (SOUND). Korvette sells a wide line of toys and bicycles; besides the American ones, we have them made in England, Holland, Belgium, France and there are many accessories that you can buy for these bikes such as (SOUND OF BELL) which comes from West Germany, (SOUND OF KLAXON AND HORN). These items are from Japan. (HORN) That's from Hong-Kong. This is a candy dish. You will notice when you lift it we get music. It happens to be Viennese music, although the item is made in Japan."*

Finally — and at the risk of belaboring the point — we cannot resist telling our very favorite (and true) story about the U.S. textile executive who was addressing the Woman's Club of a large southern city on the subject of foreign competition, and its danger to local industry. To bolster his point, he described a make of foreign sweater in detail, including its selling price. Before he could continue, a woman in the audience stood up and asked, "Please, sir, do you happen to know where I can buy one?"

For most foreign manufacturers, then, acceptance has ceased to be a problem. The average consumer couldn't care less about import-export economics; he wants to know where he



can buy the product. But if there is more or less general agreement on this fact, there is little agreement about the cause. From economists, to sociologists, to the man on the street, everyone has an explanation for the popularity of foreign goods.

HOW GOOD IS "IMPORTED"?

Most widely-held belief is that "cheap labor" gives foreign manufacturers a price advantage U.S. companies can't touch — and that people buy foreign products simply because they are cheaper.

The first part of this statement is unquestionably true. U.S. wages are indeed higher than anywhere else in the world, and U.S. products inevitably reflect this fact in their selling price. But it is not true that people buy foreign goods *simply* because they are cheaper. Price may motivate the first sale, but it takes more than price to gain repeat sales, and a whale of a lot more than price to win word-of-mouth recommendation from present owner to potential buyer. That added — and, indeed, priceless — ingredient is product quality. In fact, we believe that, in terms of its long-range psychological effect on consumers, the "quality image" of foreign goods, *as expressed in both performance and design*, may well turn out to be far more important than price.

A quarter of a century ago, the word "imported" evoked the image of an "Old World Craftsman" creating products with loving care and skills handed down from father to son for countless generations. Today the word may still evoke the same image, but there is now little basis for it. The fact is that foreign factories are as mass-production conscious as any in Detroit. And like their Detroit counterparts, foreign workers — in general — have very little to say about the quality of the end product.

This is not to say that the quality image conjured up by the single word "imported" is a figment of the collective American imagination. The quality is there, all right. But today a new factor has replaced the "old world craftsman" as the keeper of the image. That new force — working silently and powerfully to keep the word "imported" synonymous with "good" — is superior product engineering, superior production quality control, *plus design that conveys these things to the customer in fresh, imaginative ways.*

To these major factors of price and product quality must be added another factor that has won sales and influenced customers for foreign companies. Because foreign nations have had to take the export market in deadly earnest as a matter of sheer survival, they have gone out of their way to study the special needs of each country before putting their products on sale. They know what will sell, where and for how much. And they have also done everything but turn handsprings to keep their customers happy in terms of delivery and service. In sum, they have treated customer countries as markets, not dumping grounds.

To summarize: As of this Spring of 1960, U.S. manufacturers have lost sales both at home and abroad because foreign-made products have been (1) lower priced; (2) good; (3) designed to meet the needs of the customer; (4) well serviced, once sold.

WHERE TO AND HOW TO GET THERE

The question is: what can be done about it? Are we doomed to see U.S. industries sink, one by one, under the pressures of foreign competition? Is the idea of world markets for U.S.-made goods as dead as British Colonialism?

The answer is, of course, that there is a lot that U.S. manufacturers can

do besides build the tariff walls ever higher. In fact, when it comes to tariffs — and this is a subject for a book, not DESIGN SENSE — we find our opinions more or less coinciding with those of Warren Lee Pierson, Chairman of the Board of TWA, who told CBS Radio's Howard K. Smith (see footnote p. 8):

"If we raise our tariffs, other countries are going to raise theirs. A few years ago, we raised our tariff on Swiss watches in order to help our watch industry. The Swiss replied very promptly by raising tariffs on American farm products. The job we gave to our watch maker was not the job of a Swiss watchmaker; it was really the job of an American farmer."

In short, our business overseas still depends on the foreigner's business here. If we shut the doors, or raise the barriers too high, we simply help pull the switch at our own execution.

The blunt truth, however, is that the U.S. is not so much being out-priced as it is being outsold. And the classic, free-enterprise answer to this problem can still be summed up in four little words: better products, sold harder.

"Better products" means more than product quality, though this surely is one of its elements. It means producing things that are newer and more exciting than anything the competition has to offer. It means product innovation to fill a marketing need. Here, unfortunately, there is evidence that some U.S. manufacturers have been caught napping. "Shirtpocket" transistor radios, for example, represented no major breakthrough in electronics. But the Japanese, by being first to market them at a price tag under $30, managed to reap a bountiful sales harvest.

The same kind of product innovation is represented by imported sewing machines that can do everything from buttonholes to sock-darning . . . light-weight men's shoes . . . miniature wire and tape recorders . . . even America's forte, automotive engineering. And just a few weeks ago, the papers announced a new kind of non-electric vacuum cleaner now on sale in the U.S.

1893: COLUMBIA EXPOSITION

Daring fair goers stepped into the 60-passenger cars of the world's first Ferris wheel and rose to a point 268 feet in the air. From here they could see the 600 acres of Jackson Park, on the shores of Lake Michigan, where the 1893 Columbia Exposition was being staged. What they saw was the "White City" — 150 white plaster buildings all of neo-classic design which influenced American architecture for the next few decades.

The fair cost $20 million, attracted 27 million visitors, made news because it ushered in the age of electricity. Also on display: new linotype machines, pullman cars, structural steel.

In this one, the wheels not only operate a revolving floor brush, they also turn gears which spin a fan, which creates enough suction to pull the dust into a bag. Its source: Great Britain. Its price: $19.95. We have a hunch it will sell like crazy.

These examples — and there have been scores of others, equally striking, in the past decade — hold a lesson for all U.S. manufacturers whether bedevilled by foreign competition or not. The time has come, we suggest, to concentrate more effort on developing products that are truly new, and less on "styling" that attempts to pass last year's model off as "new" simply by rearranging the chrome.

There is, in short, a world of truth in that old adage about building a better mousetrap. As far as we are concerned, the road to sales is still paved with good inventions.

"Harder selling" means taking the problem of foreign competition seriously, and along with it the problem of America's export markets. Once this is done, there is no reason why U.S. manufacturers can't compete successfully anywhere in the world.

The Beckman Instrument Company is just one example. It sells its electronic wares in fifty-four countries by following the simple formula of (1) finding out what foreign customers want; (2) making it; (3) selling it. Its international division executives attend product development conferences. It engages in overseas market research to determine the size and the needs of its potential customers. Where necessary, it engineers its products to meet special climatic requirements. It gives its foreign customers the same kind of service and post-sale attention that it gives its U.S. customers. Result: no trouble with export sales.

In short, Beckman does overseas exactly the same thing that foreign companies do when they sell in America (and, for that matter, the same thing that U.S. companies do when they go after home customers): *it makes an all-out marketing effort.*

FIVE IDEAS IN SEARCH OF MANUFACTURERS

We are not smug enough to believe that we have all the answers to the growing problems of U.S. export trade. But as industrial designers we are convinced that design can play a key role in helping American manufacturers sell more effectively overseas. Here, for instance, are some things U.S. companies might well consider doing — and how design can help:

1. Design to Build a World Brand Name

One of the toughest problems in overseas selling is communicating your sales message to people who don't speak your language, and whose customs, traditions — even, occasionally, religion — can present formidable barriers to understanding. How do you go about telling them who you are and what you stand for; what your product is and what it can do for them?

One way, we suggest, is to use the universal language of design to communicate both your brand and your corporate identification to your overseas customers. This requires the consistent use of an effective trademark, so that whether the customer is in Zanzibar or Zurich (see photo) you are still identifying yourself to him in the same way. Within this framework of consistency, however, we suggest the need for tailoring product or package design to appeal to specific nationalities.

There is sound logic behind this. Just as tastes in art, music or food differ from country to country, so do tastes in design. A package with strong appeal to Germans, let us say, will probably not have the same degree of appeal to Japanese — and vice versa. This does not, however, mean that U.S. manufacturers should attempt to disguise their products as "German-made" or "Japanese-made." As a deception this would be as transparent as Salome's seventh veil. It means, simply, that design for products to be sold in these, and other countries, should try to reflect some understanding of the esthetic tastes of the customers involved.

This is more than theory. We have discovered in our work for Canadian clients that a "Canadian Look" does exist — indeed, must be captured in the design of package or product if it is to be successful on the Canadian market.

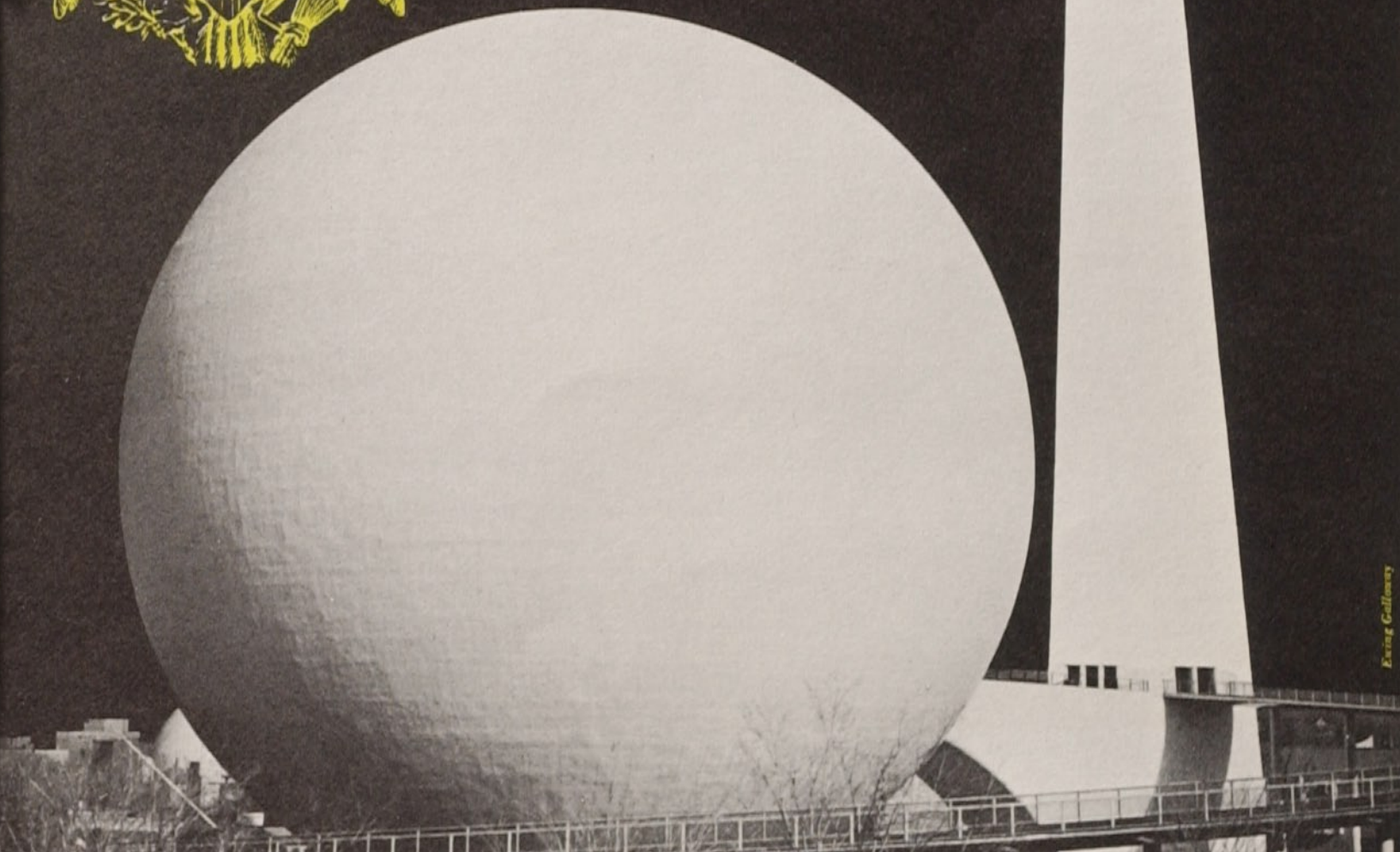
Phillips Petroleum Company builds world recognition by consistent use of its trademark. Here is the L&M-designed mark on doorway of Phillips International Corp. offices, Zurich, Switzerland.

1939: NEW YORK WORLD'S FAIR

Out of 1,257 acres of Flushing Meadow swamp rose a $160 million "World of Tomorrow" to carry out the theme of the New York World's Fair of 1939-40.

The Trilon and Perisphere — both "coined" words — not only housed the City of Tomorrow but set a memorable theme for the Fair. From this central hub, colorful avenues carried some 45 million visitors to the RCA Building for their first glimpse of television in a living room setting . . . to Carrier Corp.'s giant igloo for a preview of air-conditioned living . . . to the Rocketport for an exciting "trip to the moon" . . . to the Town of Tomorrow where they oohed and ahhed their way through fifteen model homes.

In all, two hundred buildings housed 1,700 exhibitors who put on one of the greatest shows of all time, presenting to an eager public the latest advances in science, industry and art—a panoramic and prophetic view of the "World of Tomorrow."



Ewing Galloway

First world's fair since 1939, the Brussels Fair attracted 42 million visitors and featured pavilions representing 44 nations.

Among the attractions at the $5 million U.S. Pavilion by Architect Edward Durell Stone were American fashions; Circarama — a 15 minute movie of America the Beautiful projected on a 360° screen; the IBM 305 Ramac, which produced answers in 10 languages, and a set of U.S. voting machines.

Russia's big drawing card was the Sputnik on display. Belgium staged its display in a dramatic 360-foot high "Atomium", symbol of the Atomic Age.

This calls for a deep understanding of the country, its people, their customs and tastes. Designs for overseas markets must be based on a similar understanding of the singular aspects of each marketplace.

2. Modular Maintenance

One of the biggest problems with U.S. equipment abroad — and, for that matter, at home — is maintenance. We know a man in Guatemala who finds it easier to fly a repair man in from Florida whenever his hi-fi goes on the blink than to get the parts from the U.S. delivered to his local dealer. He can afford this luxury. Most foreign customers can't.

One possible solution would be to extend the system now in use in some electronic equipment and, where possible, divide the functional areas of each machine into "packages". Each "package" would be a self-contained, modular "plug-in" unit, complete with a signal light that would go on in case of a malfunction within the package. Maintenance would consist of "unplugging" the defective unit and inserting a new one. Repair time would be cut to a minimum, and — perhaps the biggest advantage — spare part inventories would be less of a headache for both manufacturer and his overseas representatives.

Clearly, this modular components system is not applicable to every product. Frequently, however, it is applicable to parts of products — timing devices, motor & drive assemblies, etc. The point is, here is a design and engineering principle worth exploring in greater detail, worth adopting wherever its adoption makes sense.

3. Design for Automated Production

Perhaps the time has come for U.S. manufacturers to stop trying to match their high priced labor against low-cost labor, and instead lead from the great U.S. strength: mass-production. Especially, *automated mass-production.*

This requires engineering products specifically for automation. But it also

requires the best design talent available to make sure the vital element of consumer appeal is not lost somewhere along the electronically-operated production lines. Clearly, such products will have to be "cleaner" and simpler in design — will have to go sparingly on the use of such hand-applied details as escutcheons, trims, textures and similar non-functional addenda. In sum, the designer is essential in order to balance production realities with design esthetics, come up with products that can be both made *and* sold.

4. The "Semi-Permanent" Product

We would not be so naive as to suggest that the U.S. tradition of the yearly model change be summarily discarded. Indeed, one of the things that keeps U.S. product developers on their toes is the sure-as-death certainty that the competition will be on the market next year with something new — or at least, different.

However, in terms of foreign markets — and especially those in underdeveloped countries — perhaps some manufacturers (depending on the nature of the product involved) might well consider calling a moratorium on the yearly model change. We are, after all, fighting a battle of price, and one thing that runs the price up mightily, and makes overseas maintenance and parts supply a nightmare, is tooling up for new models to match every change in the calendar.

It goes without saying, however, that if you are going to put your chips on a model that you plan to ride with for more than a year, you have got to be sure, first, that the product is intrinsically very good indeed; second, that its design is "right" from the beginning. An extended product life demands design that is more functional, more conservative, more "classic" — and, hence, more resistant to the debilitating effects of faddism.

5. Overseas-Oriented Marketing

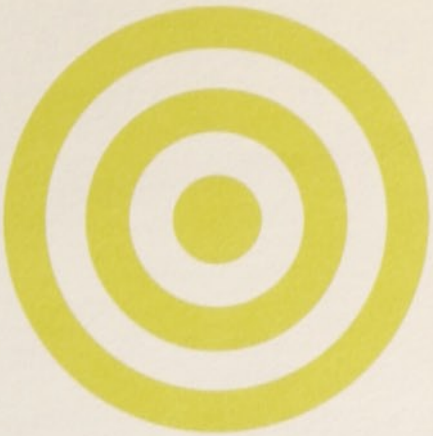
If automated mass-production is one U.S. strength, American marketing know-how is another. Not only do we know how to make the products, we know how to create the kind of demand that makes volume production possible. Better than anyone else we know how to use advertising, publicity, point-of-purchase promotion — and, more recently, *the unique power of product and package design* — to move goods off the shelves and into the hands of customers.

What has worked at home will work abroad. And, happily, the "climate" in many overseas markets is becoming more favorable to U.S. style marketing. Thanks to their rising standards of living millions of overseas customers (300 million in the European Common-Market alone) are increasingly able to afford, not just the bare necessities of life, but some of its luxuries as well. This is the kind of production America does best, the kind of product marketing we know best. In sum, the long range trend aboard, is toward those areas of production and marketing activity in which the U.S. businessman need take lessons from no one.

What the U.S. businessman does need to take, however, is interest. Mr. William Chaffee, Director of Procurement for American Radiator and Standard Sanitary Corp., has put the finger squarely on the problem: "We have a wealth of marketing talent in this country. What we need to do is apply it to overseas markets."

Department of Commerce figures back him up. Right now only about 10,000 out of some 4,600,000 U.S. firms have any interest at all in exporting. Just 2/10ths of 1% of all U.S. firms. Surely there are thousands of others who would find a moderate investment of time and effort in this field returned many times over in sales abroad.

LIPPINCOTT & MARGULIES / DESIGN SENSE 15



TARGET: 1964

And today there is something besides individual corporate profits at stake. There is the overriding national interest represented by our declining trade balances and dwindling gold reserves.

More: there is now a target date — the World's Fair of 1964.

As we see it, the upcoming Fair represents a deadline for the entire U.S. business community. Khrushchev has already promised to show the world that Russia is the new land of plenty. He has boasted that Communism is the new "wave of the future" destined to "bury" the "old . . . limping . . . outmoded" countries of the West.

What U.S. manufacturers do between now and 1964 can prove him miserably wrong or frighteningly right. If the products they display at the World's Fair of 1964 *look* old and tired — if they are simply a rehash of 1963 models (which, in turn, are just a rehash of 1962 models) — then Mr. K will have made this point.

If, however, the products displayed at the unique world market-place of the 1964 Fair truly represent a rebirth of U.S. ingenuity and inventiveness — *and if they express this truth visually in design that is equally inspired* — then the world will see, and in seeing, know that we are still the home of the brave new idea.

In their own self-interest, and indeed in the national interest, U.S. manufacturers can do these things between now and 1964:

1. Give more attention to expanding their export trade — with emphasis on products designed specifically to meet the singular needs of overseas markets.

2. Redouble their efforts to develop products that will truly represent the best in U.S. technological achievement, and then . . .

3. . . . make sure the design of these products is not merely "good" — but the very best that U.S. designers can create. Fresh, imaginative design . . . design to build an image of the maker, and the nation, in the eyes of the world.

4. *Most important*: Plan now to exhibit these new products in their fresh new design to the thousands of prospective customers from scores of foreign countries — plus the millions from our own — who will be attending the 1964 World's Fair.

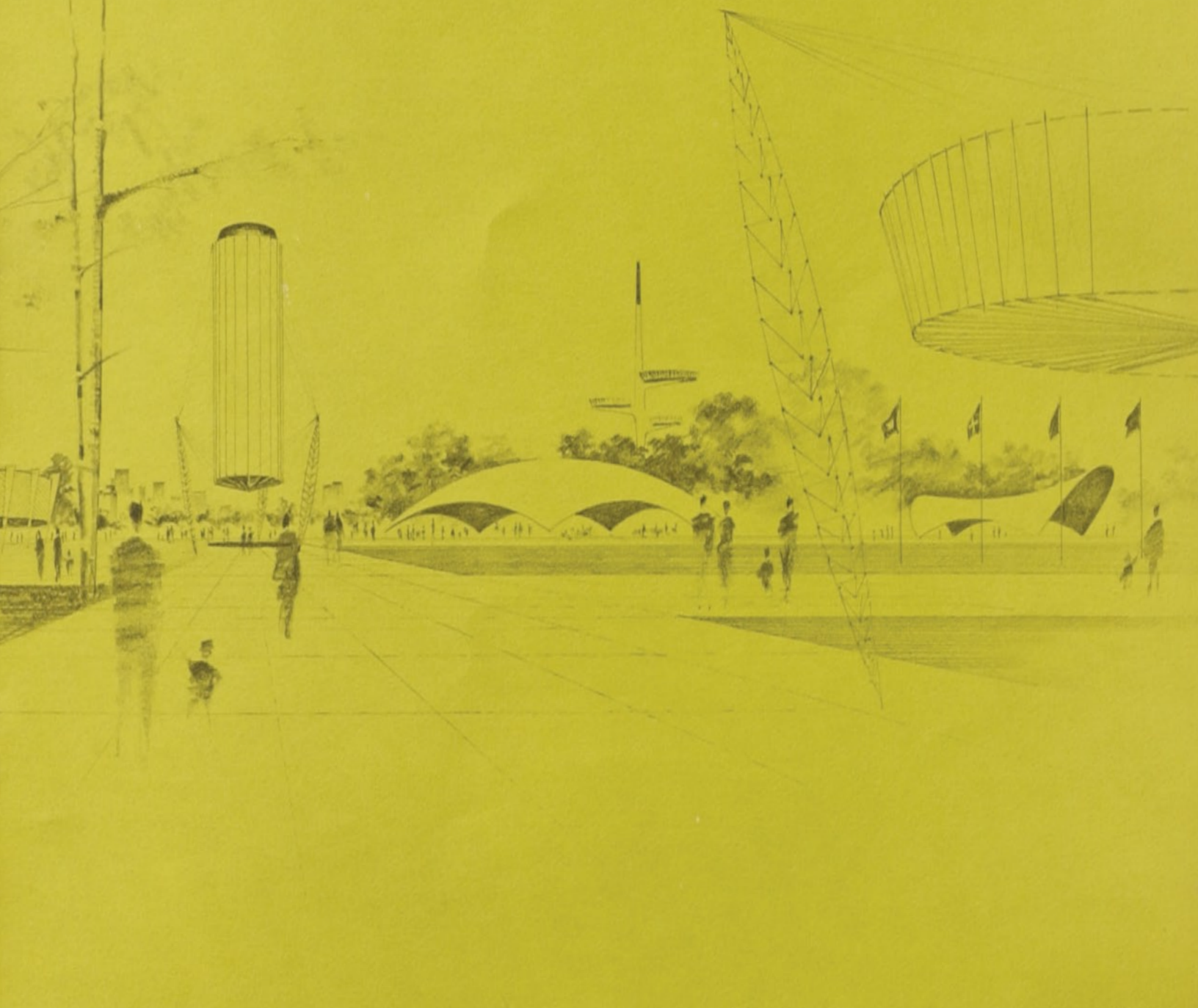
In the light of today's immediate problems, four years may seem a long way off — a distant target date we can do something about sometime . . . Next month, maybe . . . Even next year.

In truth, four years is not nearly enough time to do the job that needs doing. It is already later than we think. In the few minutes it has taken to read these pages the hands of the clock have moved a little closer to the time of the world-wide showdown at high noon in Flushing Meadow.

1964: NEW YORK WORLD'S FAIR

Design standards for the World's Fair of 1964-65 have yet to be established, but one possibility is seen in this concept by L&M designer, Philip Luth. Here expansive malls and walks lead to dramatic exhibit buildings expressing not only man's achievements in construction technology, but his growing ability to control — and, indeed, to conquer — his environment.

On one side, "buildings in discontinuous compression" demonstrate man's mastery of structural tensile strengths. In the background, great soaring roofs in "dynamic stability" give full and poetic expression to the theme of the fair: "Peace Through Understanding."



We are proud to number

among our clients

Acme Visible Records, Inc.

American Community Stores (store planning)

American Laundry Machine Co. (store planning)

American Machine & Foundry Company

The American Tobacco Company

Armco Steel Corporation

Asgrow Seed Company

Associated Spring Corp.

Burry Biscuit Corp.

Capital Airlines

Central Soya Company, Inc.

Champion Spark Plug Company

Clairol, Inc.

The Coca-Cola Company

Continental Baking Company

DX Sunray Oil Company

Falstaff Brewing Corp.

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General Mills, Inc.

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L&M